

ROYAL ACADEMY OF MUSIC

PROSPECTUS

1968-9

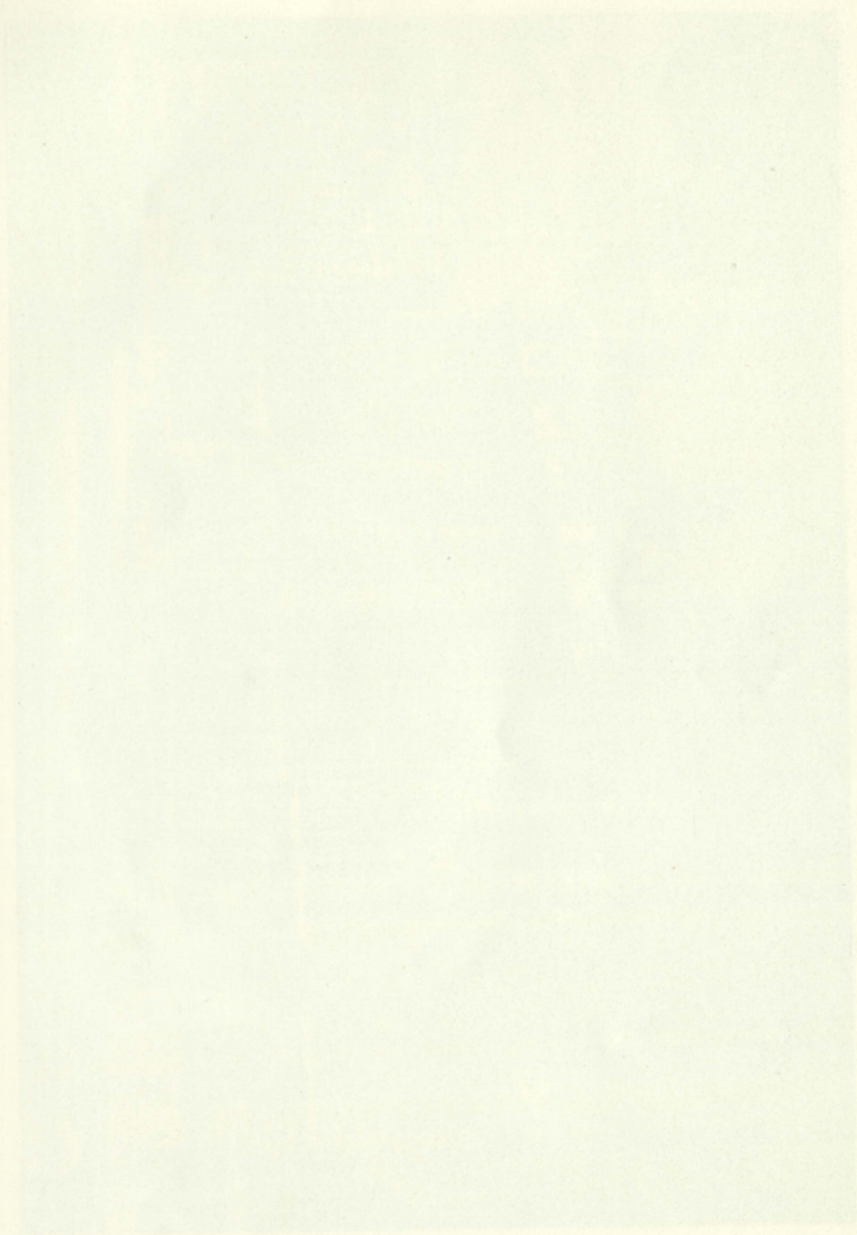


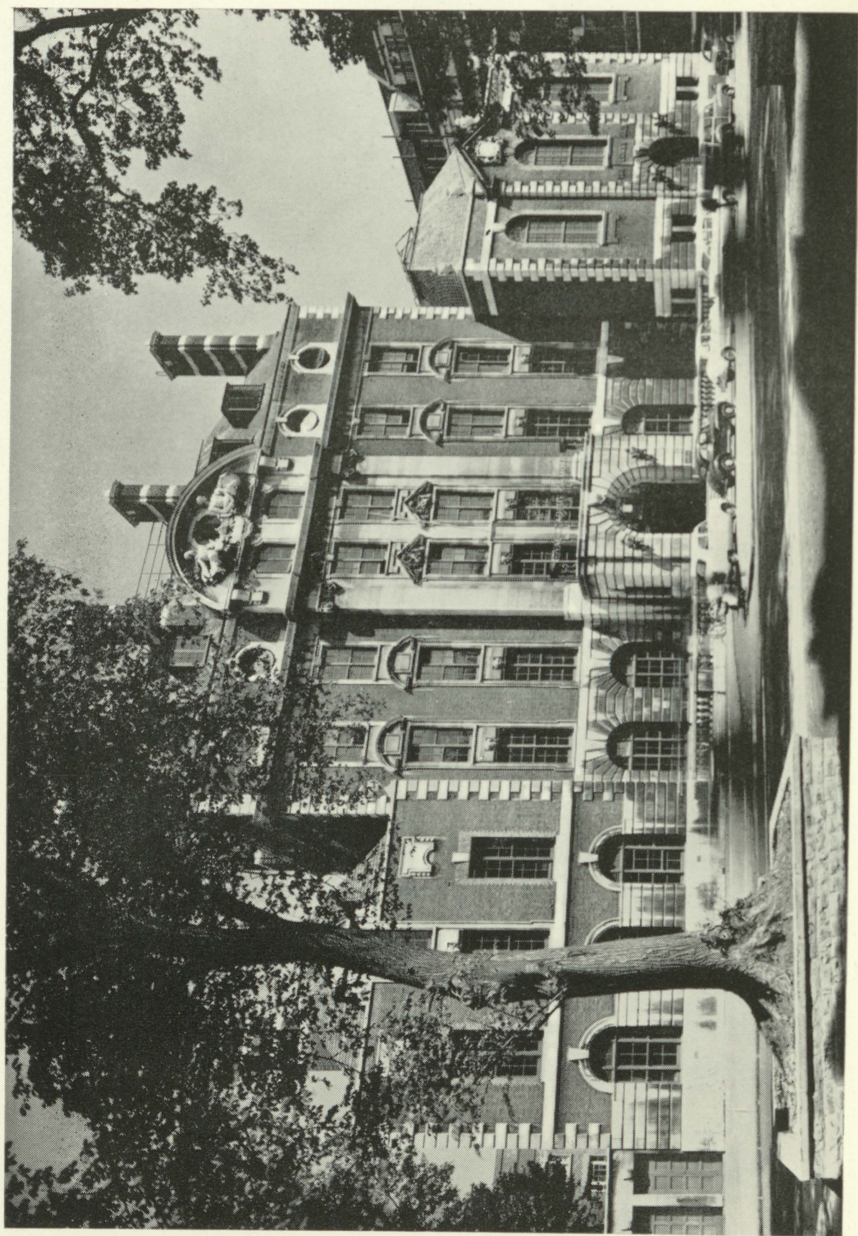
ROYAL ACADEMY

OF MUSIC

PROCEEDINGS

1881





Issued September 1968 All previous Prospectuses are cancelled

ROYAL ACADEMY OF MUSIC

Instituted 1822. Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother

President

H.R.H. The Duchess of Gloucester

Principal

Anthony Lewis, C.B.E., M.A., Mus.B. (Cantab.),
Hon. R.A.M., Hon. F.T.C.L.
Late Peyton and Barber Professor of Music in the University of Birmingham

Director of Studies

Derek Gaye, M.A. (Cantab.), Hon. R.C.M., A.R.C.O.

Secretary-General

H. Stanley Creber, O.B.E., Hon. F.R.A.M.

MARYLEBONE ROAD, LONDON, N.W.1

Telegrams: Counterpoint, Norwest, London

Telephone: 01-935 5461 (4 lines)

GOVERNING BODIES

President

H.R.H. The Duchess of Gloucester

Vice-Presidents

Sir John Barbiroli, Hon. Mus.D., F.R.A.M., F.T.C.L.
Major-General R. L. Bond, C.B., C.B.E., D.S.O., M.C., Hon. F.R.A.M.
The Rt. Hon. Sir Alan Lascelles, G.C.B., G.C.V.O., C.M.G., M.C., M.A.,
Hon. D.C.L. (Oxon.), Hon. F.R.A.M.
The Rt. Hon. Sir Benjamin Ormerod, P.C., Hon. F.R.A.M.

The Governing Body

Chairman: *Sir Gilmour Jenkins, K.C.B., K.B.E., M.C., Hon. F.R.A.M.

Vice-Chairman: *W. Graham Wallace, Esq., F.C.A., Hon. F.R.A.M.
(Hon. Treasurer)

*Sir Ashley Clarke, G.C.M.G., G.C.V.O.	The Dowager Lady Harlech, D.C.V.O.
*Gerald E. Coke, Esq., C.B.E., Hon. F.R.A.M.	Hilary P. Chadwyck-Healey, Esq., Hon. F.R.A.M.
*Sir Edmund Compton, K.C.B., K.B.E., M.A., Hon. F.R.A.M.	*Frederic Lloyd, Esq., J.P.
*Miss Grizel Davies, Hon. F.R.A.M.	*Professor Claus Moser, C.B.E.
*The Director of Studies (ex officio)	*Michael Pelloe, Esq., Hon. F.R.A.M.
Ruth, Lady Fermoy, C.V.O., O.B.E., Hon. R.A.M.	*The Principal (ex officio)
	*S. O. Quin, Esq., Hon. F.R.A.M.
	*Sidney J. Saunders, Esq., T.D., F.C.A.

*Members of the Committee of Management

Finance Committee

Sir Gilmour Jenkins, K.C.B., K.B.E., M.C., Hon. F.R.A.M.
Michael Pelloe, Esq., Hon. F.R.A.M.
The Principal
S. O. Quin, Esq., Hon. F.R.A.M.
Sidney J. Saunders, Esq., T.D., F.C.A.
W. Graham Wallace, Esq., F.C.A., Hon. F.R.A.M.

House Committee

The Principal (Chairman); The Director of Studies; The Hon. Treasurer

ADMINISTRATIVE OFFICERS

Principal

Anthony Lewis, C.B.E., M.A., Mus.B. (Cantab.), Hon. R.A.M., Hon. F.T.C.L.

Director of Studies

Derek Gaye, M.A. (Cantab.), Hon. R.C.M., A.R.C.O.

Secretary-General

H. Stanley Creber, O.B.E., Hon. F.R.A.M.

Registrar

Robin Golding, M.A. (Oxon.), Hon. A.R.A.M.

Lady Superintendent

Mrs. Cedric Deller, O.B.E., Hon. A.R.A.M.

HONORARY OFFICERS

Auditors

The Rt. Hon. Sir Alan Lascelles, G.C.B., G.C.V.O., C.M.G., M.C., M.A.,
Hon. D.C.L. (Oxon.), Hon. F.R.A.M.

The Rt. Hon. Sir Benjamin Ormerod, P.C., Hon. F.R.A.M.

Physicians

Clement C. Chesterman, Esq., O.B.E., M.D., F.R.C.P.

Reginald Hilton, Esq., M.A., M.D., F.R.C.P.

Horace George Turney, Esq., M.A., M.D., F.R.C.P. (Lond.)

Surgeon

Miss Esther Rickards, M.B., M.S., F.R.C.S., L.R.C.P.

Ophthalmic Surgeon

J. Cole Marshall, Esq., M.D., F.R.C.S.

Dental Surgeon

W. Forsyth Whaley, Esq.

Laryngologist

L. F. W. Salmon, Esq., M.B.E., M.S., F.R.C.S.

Auditors

Messrs. Gane, Jackson, Nelson & Freeman, Chartered Accountants

Solicitors

Messrs. Field, Roscoe & Co.

Bankers

Westminster Bank Ltd., Harley Street Branch

PROFESSORIAL STAFF

Composition, etc.

Timothy Baxter, A.R.A.M.
 Steuart Bedford, A.R.A.M., F.R.C.O.
 Brian Brockless, B.Mus. (Lond.), Hon. A.R.A.M.
 Gavin Brown, M.A., B.Mus. (Oxon.), Hon. A.R.A.M., F.R.C.O.
 Alan Bush, D.Mus. (Lond.), F.R.A.M.
 Francis Cameron, M.A. (Oxon.), A.R.A.M., F.R.C.O.
 Cornelius Cardew, F.R.A.M.
 R. H. Clifford-Smith, M.A. (Oxon.), D.Mus. (Lond.), F.R.A.M., Hon. R.C.M., F.R.C.O.
 Noel Cox, B.Mus. (Lond.), F.R.A.M., F.R.C.O.
 M. E. Gwen Dodds, Mus.B. (Cantab.), Hon. A.R.A.M.
 Frederick T. Durrant, D.Mus. (Lond.), B.Mus. (Dunelm.), F.R.A.M., F.R.C.O.
 Eric Fenby, O.B.E., Hon. R.A.M.
 Peter Fletcher, M.A., D.Phil. (Oxon.), Hon. R.A.M.
 Ivor R. Foster, F.R.A.M.
 Norman Fulton, F.R.A.M.
 John Gardner, B.Mus. (Oxon.), Hon. R.A.M.
 Simon Harris, M.A., B.Mus. (Oxon.), Hon. A.R.A.M.
 Dorothy Howell, F.R.A.M.
 Margaret Hubicki, F.R.A.M.
 James Iliff, B.Mus. (Lond.), F.R.A.M.
 Roy Jesson, M.A., B.Mus. (Oxon.), Ph.D. (Indiana), Hon. A.R.A.M.
 Malcolm Macdonald, M.A., Mus.B. (Cantab.), Hon. R.A.M.
 Hugh Marchant, F.R.A.M., A.R.C.O.
 Hamish Milne
 Geoffrey Pratley, A.R.A.M.
 Arthur J. Pritchard, D.Mus. (Dunelm.), Hon. R.A.M., F.R.C.O., F.T.C.L.
 Christopher Regan, B.Mus. (Lond.), A.R.A.M., F.R.C.O.
 Leslie Regan, B.Mus. (Oxon.), F.R.A.M., F.R.C.O.
 Stephen Rhys, B.Mus. (Lond.), A.R.A.M.
 Patrick Savill, M.A., Mus.B. (Cantab.), Hon. R.A.M., Hon. A.R.C.M.
 Georgina Smith, B.Mus. (Lond.), A.R.A.M.

Paul Steinitz, D.Mus. (Lond.), F.R.A.M., F.R.C.O.
 Richard Stoker, A.R.A.M.
 Roy Teed, A.R.A.M.
 Eric H. Thiman, D.Mus. (Lond.), Hon. R.A.M., F.R.C.O.
 Sarah Thomas, B.Mus. (Lond.), A.R.A.M.
 Philip Tomblings, Hon. A.R.A.M., F.R.C.O.
 Sven Weber, A.R.A.M.
 Arthur Wills, D.Mus. (Dunelm.), Hon. A.R.A.M., F.R.C.O.

Aural Training

Frederick T. Durrant, D.Mus. (Lond.), B.Mus. (Dunelm.), F.R.A.M., F.R.C.O.
 Simon Harris, M.A., B.Mus. (Oxon.), Hon. A.R.A.M.
 Hugh Marchant, F.R.A.M., A.R.C.O.
 Christopher Regan, B.Mus. (Lond.), A.R.A.M., F.R.C.O.
 Leslie Regan, B.Mus. (Oxon.), F.R.A.M., F.R.C.O.
 Madeleine Windsor, F.R.A.M.

Pianoforte

Sybil Barlow, F.R.A.M.
 Frank Britton, F.R.A.M.
 Patrick Cory, F.R.A.M.
 Nigel Coxe, F.R.A.M.
 Else Cross, Hon. A.R.A.M.
 Hilda Dederich, F.R.A.M.
 Ivey Dickson, F.R.A.M.
 Leslie England, F.R.A.M.
 Gordon Green, Hon. R.A.M., F.R.M.C.M.
 Kyla Greenbaum, F.R.A.M.
 Sidney Harrison, Hon. R.A.M., F.G.S.M.
 Jean Harvey, F.R.A.M.
 Michael Head, F.R.A.M.
 Harry Isaacs, F.R.A.M.
 Frederic Jackson, F.R.A.M.
 Roy Jesson, M.A., B.Mus. (Oxon.), Ph.D. (Indiana), Hon. A.R.A.M.
 Guy Jonson, F.R.A.M.
 Alexander Kelly, F.R.A.M.
 Vivian Langrish, F.R.A.M.
 Joan Last, Hon. A.R.A.M.
 Mildred Litherland, A.R.A.M.
 Virginia McLean, F.R.A.M.

Pianoforte (cont.)

Dennis Murdoch, F.R.A.M.
 John Palmer, F.R.A.M.
 Pamela Petchey, F.R.A.M.
 Max Pirani, Hon. R.A.M.
 Franz Reizenstein, Hon. R.A.M.
 Alan Richardson, F.R.A.M.
 George Rogers, Hon. A.R.A.M.
 Harold Rubens, Hon. A.R.A.M.
 Georgina Smith, B.Mus. (Lond.),
 A.R.A.M.
 Daphne Spottiswoode, Hon. A.R.A.M.
 Egerton Tidmarsh, F.R.A.M.
 Madeleine Windsor, F.R.A.M.

Pianoforte Accompaniment

Geoffrey Pratley, A.R.A.M.
 Rex Stephens, F.R.A.M.
 John Streets, F.R.A.M.
 Madeleine Windsor, F.R.A.M.

Organ

Francis Cameron, M.A. (Oxon.),
 A.R.A.M., F.R.C.O.
 Douglas Hawkrige, F.R.A.M.,
 F.R.C.O.
 Douglas Hopkins, D.Mus. (Lond.),
 F.R.A.M., F.R.C.O., F.G.S.M.
 Arnold Richardson, F.R.A.M., A.R.C.O.
 Martindale Sidwell, F.R.A.M., F.R.C.O.

Harpsichord

Geraint Jones, F.R.A.M.

Singing

May Blyth, F.R.A.M.
 Kenneth Bowen, M.A., Mus.B.
 (Cantab.), B.A. (Wales), Hon.
 A.R.A.M.
 Bruce Boyce, Hon. R.A.M.
 Henry Cummings, F.R.A.M.
 Derick Davies, A.R.A.M.
 Jean Austin Dobson
 Jean Mackenzie Greive, A.R.A.M.
 Olive Groves, F.R.A.M.
 Mary Hamlin, A.R.A.M.
 Philip Hattey, A.R.A.M.
 Roy Henderson, F.R.A.M.
 Mary Jarred, Hon. R.A.M.
 Mary Makower
 Flora Nielsen, Hon. R.A.M.
 Constance Shacklock, F.R.A.M.
 Marjorie Thomas, Hon. R.A.M.,
 F.R.M.C.M.

Violin

Frederick Grinke, F.R.A.M.
 Sydney Humphreys, F.R.A.M.
 Marjorie Lavers, F.R.A.M.
 Molly Mack, Hon. R.A.M.
 Hugh Maguire, F.R.A.M.
 David Martin, F.R.A.M.
 Clarence Myerscough, A.R.A.M.
 Manoug Parikian, Hon. R.A.M.,
 F.T.C.L.
 György Pauk
 Rosemary Rapaport, F.R.A.M.
 Joan Rochfort-Davies, A.R.A.M.
 Winifred Small, F.R.A.M.

Viola

Winifred Copperwheat, F.R.A.M.
 Gwynne Edwards, F.R.A.M.
 Max Gilbert, F.R.A.M.
 Stephen Shingles, A.R.A.M.

Violoncello

Joan Bonner, F.R.A.M.
 Douglas Cameron, F.R.A.M.
 Florence Hooton, F.R.A.M.
 Kathleen Jacobs, A.R.A.M.
 Vivian Joseph, F.R.A.M.
 Derek Simpson, F.R.A.M.
 Muriel Taylor, F.R.A.M.

Double Bass

John Walton, F.R.A.M.

Flute

Derek Honner, F.R.A.M.
 Norman Knight, F.R.A.M.
 Betty Mills, A.R.A.M.
 Gareth Morris, F.R.A.M.

Oboe

Neil Black, Hon. A.R.A.M.
 Leonard Brain, F.R.A.M.
 Janet Craxton, F.R.A.M.
 Michael Dobson
 Margaret Eliot, Hon. R.A.M.

Clarinet

John Davies, F.R.A.M.
 Georgina Dobrée, A.R.A.M.
 Alan Hacker, F.R.A.M.

Bassoon

Gwydion Brooke, F.R.A.M.
 Anthony Judd, A.R.A.M.
 Ronald Waller, A.R.A.M.

Horn

James Brown, O.B.E., Hon. A.R.A.M.
 Ifor James, A.R.A.M.
 Barry Tuckwell, O.B.E., Hon. R.A.M.

Trumpet

Sidney Ellison, F.R.A.M.
 William J. Overton, Hon. R.A.M.

Trombone

Sidney F. Langston, Hon. R.A.M.

Tuba

John Fletcher, Hon. A.R.A.M.

Timpani

James Blades, Hon. R.A.M.
 Patricia Brady, A.R.A.M.

Harp

Osian Ellis, F.R.A.M.
 Enid Quiney, A.R.A.M.

Guitar

Julian Byzantine
 Hector Quiney, Hon. A.R.A.M.

Fencing

John Parkins

French

Jean Parzy, Hon. A.R.A.M.

German

Eleanor Lester, Hon. A.R.A.M.

Italian

Dr. Lella Alberg, Hon. A.R.A.M.

JUNIOR EXHIBITIONERS COURSE**Composition**

Gareth Walters, A.R.A.M.

Pianoforte

Jean Anderson
 Yvonne de Rowen, A.R.A.M.
 Rachel Gutsell
 Una Gwynne, A.R.A.M.
 Ruth Harte, A.R.A.M.
 Frances Holmes, A.R.A.M.
 Pamela Jaquarello
 Margaret MacDonald
 Norah Newby, A.R.A.M.
 Cynthia Phillimore
 Lois Phillips, A.R.A.M.
 Helen Piena, A.R.A.M.
 Antony Saunders, A.R.A.M.
 Lilian Seccombe, A.R.A.M.
 Barbara Withers, A.R.A.M.

Singing

Elizabeth Cooper, A.R.A.M.

Violin

Shirley Barraclough
 Barbara Chipper
 Margit Hegedus
 Jack McDougal, Hon. A.R.A.M.
 Joan Rochfort-Davies, A.R.A.M.
 Susan Thorpe
 Brian Underwood, A.R.A.M.

Viola

Marjorie Lempfert, A.R.A.M.

Violoncello

Hildegard Arnold, A.R.A.M.
 Shelley Gunning, A.R.A.M.
 Lilly Phillips, F.R.A.M.

Flute

Norman Knight, F.R.A.M.
 Maija Lielausis

Oboe

Margaret Eliot, Hon. R.A.M.
 Cynthia Phillimore

Clarinet

Christopher Ball
 Anthony Pay, Hon. A.R.A.M.

Bassoon

Frances Holmes, A.R.A.M.

Trumpet and Trombone

William Houghton, A.R.A.M.
 Edward Spratt, A.R.A.M.

Horn

Anthony Randall, A.R.A.M.

Percussion

Anne Collis, A.R.A.M.

First and Second Orchestras

Rita Sharpe, A.R.A.M.

Classes and Choirs

Elizabeth Cooper, A.R.A.M.
 Stephen Rhys, B.Mus. (Lond.),
 A.R.A.M.
 Clive Simmons

First Orchestra

The Principal

Sir John Barbiroli, Hon. Mus.D., F.R.A.M., F.T.C.L.

Maurice Handford, F.R.A.M.

Second Orchestra and Conductors' Course

Maurice Miles, F.R.A.M.

Chamber Orchestra

The Principal
and Guest Conductors

Third Orchestra

The Director of Studies
Maurice Miles, F.R.A.M.

Classes in Orchestral Technique

Paul Beard, O.B.E., F.R.A.M., F.G.S.M.

Classes in Orchestration

Leighton Lucas, Hon. R.A.M.

Chamber Music

Sidney Griller, C.B.E., F.R.A.M.

Gwynne Edwards, F.R.A.M.

Choir

The Principal
Frederic Jackson, F.R.A.M.

Chamber Choir

The Director of Studies

Choir Training and Organ Accompaniment

The Director of Studies

Douglas Hopkins, D.Mus. (Lond.), F.R.A.M., F.R.C.O., F.G.S.M.

Opera Class

John Streets, F.R.A.M. (Director)

Steuart Bedford, A.R.A.M., F.R.C.O.

Tom Hammond, Hon. A.R.A.M.

Mary Nash

History of Music

Peter Fletcher, M.A., D.Phil. (Oxon.), Hon. R.A.M.

Arthur Jacobs, M.A. (Oxon.), Hon. A.R.A.M.

Junior Exhibitioners

M. E. Gwen Dodds, Mus.B. (Cantab.), Hon. A.R.A.M.

THE FOUNDATION

The Royal Academy of Music was founded in 1822 through the exertions of John Fane (Lord Burghersh), Eleventh Earl of Westmorland, and began its public work in 1823 under the direct patronage of His Majesty King George IV.

The objects of the Academy, as set forth in its charter, are 'to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof'.

HISTORY

On 23rd June 1830, eight years after its foundation, His Majesty King George IV further showed his interest in the school by granting it a royal charter. His successors, King William IV, Queen Victoria, King Edward VII, King George V, King Edward VIII and King George VI, were also Patrons of the Academy. The present sovereign, Her Majesty Queen Elizabeth, has indicated her interest in the institution by heading the list of Royal Patrons.

The work of the institution is carried out in the building designed by Sir Ernest George, A.R.A., and Alfred B. Yeates, F.R.I.B.A., which was erected in 1910, in Marylebone Road. In addition to its classrooms and many studios for private tuition, the Royal Academy contains a very fine concert hall (the Duke's Hall), accommodating a full orchestra and a choir of about 250, together with an audience of about 500. There is also a well-equipped theatre seating about 200 people, and a lecture hall.

The library, which includes many private gifts and bequests, is a famous one, and is available to professors and students for reference and study during term; books and music may be borrowed. The Angelina Goetz Library contains about 250 full orchestral scores of modern works; the Sir Henry Wood Library includes nearly 3000 orchestral scores, with 2000 complete sets of orchestral parts, besides books on musical subjects. This library was presented to the Royal Academy by Sir Henry in 1938 in commemoration of his jubilee. In accordance with his wishes the library is available under certain conditions to artists and other persons interested in orchestral music.

In addition to its collection of music and pictures, the Academy has received from generous friends of music many valuable instruments, which are allotted for the use of talented students approved by the Committee of Management under conditions framed by the donors.

THE ACADEMIC YEAR

The Academic Year is divided into three terms, Michaelmas, Lent and Midsummer, with intervening vacations at Christmas, Easter and Summer. Dates of the terms in the Academic Year 1968-9 are:

Michaelmas Term: 23rd September-14th December

Lent Term: 6th January-29th March

Midsummer Term: 28th April-19th July

SUBJECTS OF STUDY

Composition	Harpsichord	Clarinet
Harmony and	Violin	Bassoon
Counterpoint	Viola	Horn
Conducting	Violoncello	Trumpet
Singing	Double Bass	Trombone
Pianoforte	Guitar	Tuba
Pianoforte	Harp	Timpani
accompaniment	Flute	Languages
Organ	Oboe	

Orchestral playing, choral singing, chamber music, orchestration, opera, and choir training (for students taking organ as their principal or second study) are available without extra fee for those who are considered to be ready for these studies. All students must take a full course of instruction. Courses and studies are subject to the approval of the Principal. The basic normal course is of three years' duration, but extensions may be granted in suitable cases (see page 12). There are no facilities for part-time study, or correspondence courses.

NORMAL CURRICULUM

The course includes weekly lessons and classes as follows:

A principal study (sixty minutes),

A second study (thirty minutes),

Harmony (thirty minutes, or sixty minutes in classes of two),

Aural training and sight singing (sixty minutes),

History of music,

which may be varied at the discretion of the Principal.

GRADUATE OF THE ROYAL SCHOOLS OF MUSIC [G.R.S.M.], LONDON

A three-year course, including practical subjects, harmony and counterpoint, keyboard harmony and history, offers a complete basic music training, and leads to the Diploma 'Graduate of the Royal Schools of Music, London' which is awarded to successful candidates after an examination held jointly with the Royal College of Music. The Diploma is accepted by the Department of Education and Science for the status of qualified teacher and is recognised by the Burnham Committee as entitling the holder to receive an addition to salary on graduate basis. The training can only be begun in the Michaelmas Term each year, and students must be eighteen years old by the 31st December in the year in which they begin the course. Candidates must have obtained a minimum of five 'O' level passes in the G.C.E., or an equivalent that is acceptable to the Department of Education and Science. (A Grade 1 Pass in the C.S.E. is rated as the equivalent of a G.C.E. 'O' level Pass.) Candidates must have a good keyboard facility, and are generally required to take a keyboard instrument as their principal or second study. Certain Academy examinations have to be passed at the end of each year's training, and students who fail to qualify in these may be required to repeat a year of the course. At the end of the final year candidates are required to undergo a practical keyboard examination and a paperwork examination in musical history and analysis. For further particulars see the special syllabus. A subsequent year of training at a University Department of Education is available to holders of the G.R.S.M. Diploma, and the successful completion of this course entitles students to a Music Teacher's Certificate.

UNIVERSITY DEGREES

Students may prepare for degrees in music of London, Durham or Dublin Universities. Applicants must satisfy the minimum entrance requirements of the University concerned and are required to attend the normal entrance examination at the Academy. All students being prepared for a University degree are required to take the G.R.S.M. Course, in addition, and will normally be expected to remain at the Academy for four years.

POST-GRADUATE TRAINING

Suitably qualified post-graduate students may, at the Principal's discretion, be admitted for a one-year course of study at the Academy. Application should be made in the normal way.

JUNIOR SCHOOL

A limited number of Junior students are admitted. These students, who must show exceptional promise, are expected to seek entry as full students when they reach the age of sixteen. As Junior students, they are normally expected to attend one afternoon a week to receive individual instruction in their principal study, and to attend classes in Elements and Aural Training.

ANNUAL EXAMINATIONS

These take place at the end of the Midsummer Term.

CONCERTS

The Fortnightly, Chamber, Choral, and Orchestral Concerts held in the Duke's Hall give facilities for platform experience and provide evidence of the progress made by students.

Students who obtain the Recital Diploma are given facilities for solo recitals.

ORCHESTRAS

Students are admitted to these after passing the appropriate audition.

ENSEMBLE CLASSES

There are several classes of varying standards, enabling students to obtain practice in ensemble playing of all kinds. Special concerts and other performances take place during the academic year.

OPERA CLASS

The opera class exists for the training of singing students who are considered to possess the necessary qualifications. Operas are rehearsed, in preparation for performances, on lines similar to those prevailing in professional opera companies. Performances are normally given with alternative casts. In addition to the opportunity of performing opera and increasing their repertoire, students are given tuition in the interpretation of operatic music and in stage movement. The more advanced students are also given opportunities of acquiring experience in stage-managing and producing. Conducting students are offered facilities for répétiteur work and rehearsal conducting.

CONDUCTORS' COURSE

This course extends over ten weeks per term and includes:

- Principal study (sixty minutes per week, which may be divided between two instruments),
- Practice conducting with orchestra,

Aural training and sight singing (sixty minutes per week in class),
Written work (sixty minutes per week in classes of two),
Classes in technique and repertoire, instrumentation, score-
reading and analysis.

REVIEW WEEKS

One week towards the end of each of the Michaelmas and Lent Terms is set aside for special lectures on subjects of general artistic and scientific interest, with the object of broadening the outlook of students.

SCHOLARSHIPS AND PRIZES

There are over two hundred scholarships, exhibitions, and prizes available to students, and the corpus of each fund is registered with the Official Trustee of Charitable Funds. The tenure of scholarships varies, but most scholarships afford three years' free tuition. They are awarded subject to the acceptance by the candidate of the general rules and regulations, and the curriculum arranged by the Principal. Before entering the Academy each scholar or exhibitioner is required to sign an agreement binding him or her to obey the rules of the Academy, and to remain for the entire term of the scholarship, except when prevented by illness or some other exceptional or unavoidable cause. Details of scholarships offered for competition in any one academic year are obtainable in January by application to the Secretary General. Competitions are held at the Academy in the Lent Term. The closing date for applications in 1969 is Monday 10th February.

STUDENTSHIP

Students are admitted at the beginning of the Michaelmas Term, normally for a three-year course, which can be extended to four, five, or six years. The Principal may also accept a student for a two-year course. Under certain circumstances a one-year course can be provided for those working on a post-graduate basis, *but not for ordinary students*. Students are required to take the full curriculum. Students who have completed three years (nine terms) and have passed Division IV in their principal study may, with the permission of the Principal, take a reduced curriculum with a corresponding reduction of fees. The allocation of students to professors is at the discretion of the Principal. Any change in a student's curriculum, whether of subject or professor, must be approved by the Principal or Director of Studies in writing; *students are not permitted to negotiate directly with professors with reference to such changes.*

APPLICATION FOR ADMISSION

Application for admission, on the official entry form *together with the entrance fee of three guineas*, must reach the Secretary General not later than 1st January. If the applicant is not considered eligible for the entrance examination the entrance fee will be refunded. All candidates are required to attend an entrance examination at the Academy: they will be expected to perform two contrasting pieces of their own choice in their principal study, and one piece of their own choice in their second study; they will also be given sight-reading, ear tests and questions on general musicianship. Students of composition should send to the Secretary General examples of their work at least one week before the date of the entrance examination. An accompanist will be provided.

Entrance examinations for entry in the Michaelmas Term 1969 will be held at the Academy on 28th and 31st March, 1st, 2nd and 3rd April.

Entrance examinations for overseas applicants are usually held during the two weeks immediately preceding the Michaelmas Term, in order to avoid unnecessary travel. Candidates who are offered such an examination are asked to contact the Academy on their arrival in London, so that suitable arrangements can be made. It must be understood that the offer of an entrance examination in no way guarantees admittance to the Academy.

Applicants who are unable to attend the entrance examination because of ill-health are required to submit a doctor's certificate; in such cases every effort will be made to arrange another appointment. If thirty days' notice is given, half the entrance fee will be refunded to candidates who wish to withdraw their applications.

EDUCATIONAL REQUIREMENTS FOR ADMISSION

Students who have not obtained a General Certificate of Education, and wish to enter the Royal Academy with a view to a performer's career, should provide themselves with a statement from their Headmaster or Headmistress showing that they have reached a standard of general education appropriate to their age and special talents. Students wishing to take the G.R.S.M. course must have obtained the requisite number of passes in the G.C.E., as outlined on page 10.

FEES

The entrance fee is three guineas, which must be sent with the entry form to the Secretary General when application for admission is made.

The tuition fees are as follows:

Normal curriculum	£210 a year
G.R.S.M. course	£210 a year

Students who enter at half-term pay half the tuition fees for that term, but the full entrance fee of three guineas.

All fees are payable in advance at the beginning of each term and at least half a term's notice of the removal of a student is required. Failing the receipt of such notice by the Secretary General, the fees for half a term are payable. The Committee of Management reserves the right to increase the tuition fees at the beginning of an academic year after due notice has been given.

OPTIONAL EXTRA SUBJECTS

Any of the subjects taught in the Academy may be taken as an extra study, subject to the permission of the Principal or the Director of Studies, at the following fees (payable in advance):

	Per Term		
Additional principal study—	£	s.	d.
One lesson per week (30 minutes)	22	0	0
Two lessons per week (30 minutes each)	41	0	0
One lesson per week (30 minutes)—in lieu of second study	17	5	0
Two lessons per week (30 minutes each)—in lieu of second study	34	5	0
Languages—French, German, Italian (30 minutes) ..	91	7	6
All additional second studies—			
One lesson per week (30 minutes)	14	14	0

ACCOMMODATION

The Academy is non-residential, but the Lady Superintendent will give advice about accommodation in London.

PRACTISING FACILITIES

It is not normally possible for students to practise at the Academy during the daytime, but rooms are available between 6 p.m. and 8.45 p.m. from Monday to Friday during term. Arrangements have also been made for practising facilities to be available at the Wigmore Hall studios.

ATTENDANCE

While care is taken to avoid unnecessary attendance on the part of students, it is most desirable that full advantage should be taken of the opportunities which the Royal Academy offers. Students should be prepared to attend on three or four days in each week.

If students are unavoidably prevented from attending any lesson or class, they are required to give notice in advance direct to the professors concerned. In cases of illness other than of a minor character, notice must be sent to the Secretary-General, together with a medical certificate.

GENERAL REGULATIONS

- I. All orders for the government and regulation of the Academy shall be issued by the Governing Body.
- II. Students shall be admitted at the beginning of each Michaelmas Term.
- III. Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three consecutive terms. The father or guardian of a student will be required to sign a minute of approval, appended to the Agreement, binding him to pay fees for the said three terms.
- IV. No student is permitted to study, outside the Academy, any subject which he or she may be studying in the Academy.
- V. Students are expected to attend all lessons and classes regularly and punctually. Those failing to record at least 75% attendance will not be eligible to enter for the Annual Examinations.
- VI. Students absent through illness must immediately send written notification to the Secretary General, with a medical certificate.
- VII. Students are required to attend all rehearsals and performances as called upon by the Principal, unless they have special permission to be absent.
- VIII. The Principal may veto the acceptance of a public performance or recital by a student should he consider it contrary to the interests of the student or the Academy.
- IX. Classes and lessons officially approved may not be altered without permission from the Principal or Director of Studies.
- X. All fees shall be paid in advance, and at least half a term's notice of the withdrawal of a student shall be given. Failing the due receipt of such notice by the Secretary General, the fees for half a term shall be payable.
- XI. The Governing Body may refuse the entry or re-entry of any student.
- XII. Any infringement of the Regulations, or any discreditable conduct, shall subject the student, at the discretion of the Committee, to suspension or dismissal from the Academy.

DISTINCTIONS AND DIPLOMAS

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

(a) Fellow (F.R.A.M.).

This distinction is limited to two hundred and fifty Fellows. Past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it may, on the recommendation of the Governing Body and the written certificate of the principal music professor, be elected by the Directors 'Fellows of the Royal Academy of Music'.

(b) Honorary Fellow (Hon. F.R.A.M.).

Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians.

(c) Honorary Member (Hon. R.A.M.).

Honorary Members are distinguished musicians of any country elected by the Committee of Management in virtue of the power expressly conferred upon them by the Charter.

(d) Associate (A.R.A.M.).

This diploma is conferred only on past students of the Academy who have distinguished themselves and whom the Committee of Management shall recommend to the Directors for such distinction.

(e) Honorary Associate (Hon. A.R.A.M.)

Honorary Associates are friends of the Royal Academy of Music who have rendered signal service to the institution and who have not been students at the R.A.M.

(f) Licentiate (L.R.A.M.).

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

(g) G.R.S.M. (London).

The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music.

R.A.M. CLUB

The R.A.M. Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings—social and musical—are held periodically, and the R.A.M. Magazine, published twice a year, in June and December, is sent to all members. Further particulars may be obtained from the Hon. Secretary of the Club, at the Royal Academy of Music.

R.A.M. STUDENTS' UNION

The Union, founded in 1967, is designed to promote co-operation among its members for social, cultural and athletic activities, and to provide a channel of communication between the students and the R.A.M. authorities. The annual membership fee of £3 3 0 also entitles members to receive the R.A.M. Magazine.

